

THE 2
PSALME
TUNES

In Four Parts, *Viz.* Treble, Counter-
Tenor, Tenor and Base, the fourth
Edition, carefully Corrected and
Revised.

BY A. BARBER.

Licensed Feb: 14th. 1689. And Entered ac-
cording to Order. Rob: Midgley.

Y O R K,

Printed by John White, for Abraham Barber
Book-Seller; and sold by him at his Shop
in Wakefield, and by J. Penrose in Leeds,
and by Eben Tracy, at the Three Bibles
on London Bridge, London, 1700.

To the Reader.

Singing of Psalmes is undoubtedly a Christian duty James 5. 17. Is any merry let him sing Psalmes. But the wanted Reverence and estimation it formerly had, is very much wasted of late Years. The reasons as I conjecture are these. 1. Some find fault with the translation of the Psalmes in Verse. 2ly. Others with the singing of them. As for the translation of the Psalmes in Verse, viz. Those call'd Sternholds and Hopkins, which indeed had many old words in them; are now very well altered, for if you compare but those that have been printed since 1635 or 36. with those that were before, (for Instance the 130. Psalm) you will find that all the old Obsolete words are left out, and better words made use of in their places, with such alterations as possible can be, so that I have heard several Divines, and others say, that they are now good and little (if any at all) inferiour to any of the former ones, so that now there can be no objection as to the Translation, and these alterations being so small, and they now being bound with our Bibles, they will come into use in all Churches. It is infinitely that it will not give offence to any.

As for those that find fault with the ill Singing, they ought for that reason to encourage the learning to sing better. Another reason that obstructs the true and right singing of Psalmes, is that way of reading every line by it self before it be sung. I do not know any advantage given to that Ordinance by that way, tho some more zealous than knowing in this matter, others that are Lazy and Careless and leave their Books at Home, alledge it a great benefit for such as cannot Read, to this I Answer, such as cannot Read, may have us little knowledge to Sing, especially Age and People, whom Nature hath debilitated, and such by a silent and devout attention, may give more glory to God with their Hearts, than with their Untunable Voices. Also this strange mixture of Reading and Singing, doth so obstruct the Tune, by such long Pauses, that the Air and Harmony is lost.



But the greatest absurdity that any can be guilty of, is those People that are very much for the Singing of Psalmes, both in Churches and Private Houses; and at the same time are against learning the Tunes. Now I would gladly know how these People would Sing without a Tune? Brute Beasts make a noise according to their several Natures, but we that are Rational Creatures, ought not to Sing the Praises of God so sing without understanding, and not like those Brutes that have none. For Singing as Neh. 7. 67, And they had two hundred forty and five Singing Men and singing Women To sing without Tune, is like be singing in an unknown tongue. 1 Cor. 14. 7. And even things without life giving sound, whether Pipe or Harp, except they give a distinction in the Sounds, how shall the know what is Piped or Harped. The Reverend Dr. Hammond's Paraphrase on Psalms 135. Thus you may discern (saith he) by an ordinary Similitude, for when sounds are made by Instruments, unless they be set to some Tune, we cannot but be in the mistake of it.

The same may be said of those that make a noise in a Congregation, but a Tune, Some Persons that have good Tunes, may keep Tune indifferently well, by giving out the Tune Leadet, but such Persons would sing much better, if they would take a little pains to learn to understand the Tune right, for time ought to be bestowed as well on Tune in right Musick, and certainly those who love Singing of Psalmes, can never be averse to learn to sing the Tune right.

If we have a fancy for a Common Song or Air, which we take great paines to learn the Tune, that we may sing well and fine. Therefore those that love to sing Psalmes, why should they be so averse to learn the Tunes, that they may sing well and harmoniously, and not to be content with such slovenly Singing, as would fright any one to hear. But such as are against Singing according to Art, neither understand the Nature nor the effects of it. For the end for which it was Introduced into the Church.

Now its Nature consisting in Proportions, Concord and Harmony, these have an extraordinary Influence over our Passions, and are extremely servicable to excite our best

Affections; and thereby to Heighten and Elevate our Devotion, in setting forth the Praise and Glory of God, for which end no doubt Singing was first made use of in the performance of the Sacred Offices.

And indeed most Men's affections being so low sunk, and their Devotion so heavy and listless, it seemed Necessary to provide the best helps and assistances to recover and raise 'em to a higher Pitch, that in some measure, they might be able to perform an Acceptable Service. But now whether this end be attained, by that grating and discordant way of Singing, which these Men contend for, let all Ingenious Men Judge.

To Conclude, I have endeavour'd as much as in me lay in this my undertaking, to make it as easie, and as useful as I could, to the end for which it is design'd, viz. The Glory of God, and the Publick Service of the Church, wishing nothing more, then that we may so learn to sing the Praises of our Great Creator whilst we are here on earth, that we may be the better fitter to join with that Heavenly Quire above, to sing Eternal praises to him that sitteth on the Throne, and to the Lamb for evermore. This is the hearty Prayer of

A. Barber.

E	La	La	Mi	b Fa	
D	La sol	Sol	La	La	
C	Sol fa	Fa	Sol	Sol	
B	Fa b mi	Mi	b Fa	b Fa	
A	La mi re	La	La	Mi	
G	Sol re ut	Sol	Sol	La	
F	Fa ut	Fa	Fa	Sol	
E	La mi	La	Mi	b Fa	
D	La Sol re	Sol	La	La	
C	Sol fa ut	Fa	Sol	Sol	
B	Fa b mi	Mi	b Fa	b Fa	
A	La mi re	La	La	Mi	
G	Sol re ut	Sol	Sol	La	
F	Fa ut	Fa	Fa	Sol	
E	La mi	La	Mi	b Fa	
D	Sol re	Sol	La	La	
C	Fa ut	Fa	Sol	Sol	
B	mi	Mi	b Fa	b Fa	
A	Re	La	La	Mi	
G	ut	Sol	Sol	La	

Treble



Counter-Tenor




Tenor and

Bass

The *Gam ut* is the Ground of all Musick, whether Vocal or Instrumental. therefore he that intends to understand what he Sings or Plays, must first learn to understand his *Gam ut*, and to have it perfect in his Memory without Book, both forward and backward.

The next he must learn to understand the *Cliffs*, by which he is to understand the Names of his Notes, *Clave* or *Cliff* is derived from *Clavis* a Key, or guide to understand the Notes Names, there are in all seven *Cliffs*, viz. G, A, B, C, D, E, F. These seven Letters are at the beginning of each Rule and Space.

Space, on which the Tune is prick'd. But the three
signal Cliffs are *F fa ut Cliff* made thus  the *C Sol fa ut*
Cliff made thus  and the *G Sol re ut Cliff*, made thus 

one of these Cliffs are alwayes placed at the beginning,
of the Song or Tune, for a direction to know the
Names of your Notes, for knowing their Places, their
Names are known also. The *F fa ut Cliff*, is pro-
per to the *Base* only, the *C Sol fa ut Cliff*, is proper for
the *Contra-tenor* and *Tenor*, and sometimes made use of
for the *Treble*, The *G Sol re ut Cliff* is proper for the
Treble or highest part. The fourth Cliff is the *B Cliff*,
which is proper to all the parts, being of two Na-
mes, or properties that is *Elat* or *Sharp*, and only
serve for flattening and sharpening of Notes, there-
fore its called *B fa b mi* the *B fa* made thus  is not
only set at the beginning of Tunes, flattening all in that
place to the end of the Tune, but often set to single
Notes flattening those only. Observe that when a *B fa*
made thus , is set before any single Note, it both
alters the Name and the sound of the Note, for the
Note is to be call'd *fa*, and sounded half a Note or
sound lower, then it is in its place. The *B mi* or
sharp is made thus  And when its placed be-
fore any Note, it doth not alter the Name, but the
sound only, for the Note after it on the right hand,
is to be sounded half a Note higher then it was before
by its place. And for the easiest way to learn to know
your Notes Names. Observe this for your shortest
guide, *Mi* is the Principle or Master Note, find but
out *re*, at, and the rest will follow upon course, for
the six Notes ascending from your *Mi*, are *fa*, *sol*, *la*,
fa, *sol*, *la*, and then comes *Mi*, again, in every eight
Note, so that the Notes descending from your *Mi*,
must be the same as before backward, viz. *la*, *sol*, *fa*,
la, *sol*, *fa*, and then comes your *Mi*. Now you must
learn to find out where your *Mi* stands, by your Cliffs,
the three signal Cliffs which are placed on the three
Columns on the right hand your *G*, *C*, *F* Cliffs

thus. The first Column is called *B sharp*, having no *B flat* in *B fa*, *B mi*, it hath the Names of the Notes, on the Rules, and Spaces, Ascending or Descending. The second Column is called, *b*, proper, having a *B flat* in *B fa b mi*, made thus (*b*) with the names of the Notes on the Rules and Spaces. The last Column is called *B fa*, having two *B flats* in it, the one in *B fa b mi* the other in *E la mi* but for this last you will have no occasion for it in this Book, there being no Tune that hath two *B flats* in it. Observe that what Name any Note is the same is its eight either above or below. If no *b flat* be set in *B fa b mi*, then in that place is your *Mi*. But if *B fa b mi*, have a *b* in it as thus *U*, then in *E la mi* is your *Mi*.

And for your easier Directions, I have given you an Example in Page seven & eight, how most of the *Trebles*, *Contra-tenors*, *Tenors* and *Bases* are call'd in this Book.

The Mood call'd Imperfect of the More, is when three Minims, go to a Semibreve and call'd Tirpla Time.

Mood thus,

The rest all by Two.

The Mood call'd Imperfect of the Less is when all go by two without Exception, call'd common Time.

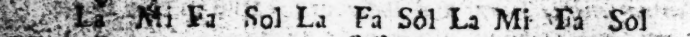
Mood thus.

Here followeth a few Lessons to tune your Voices



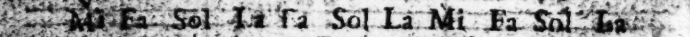
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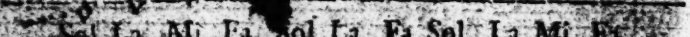




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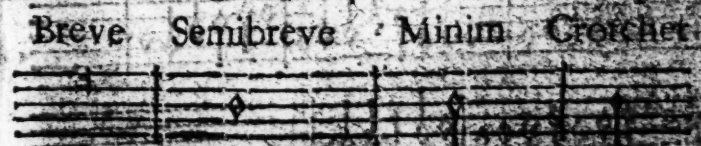




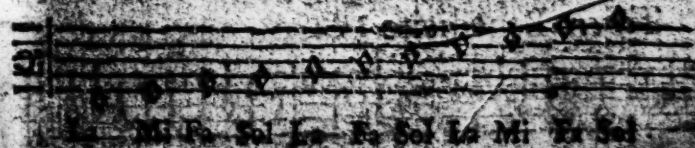
Fa Sol La Fa Sol La Mi Fa Sol La

I hope that these Instructions, with the Example here before, will be sufficient enough for to teach you to call your Notes, one thing I will beg of you to mind, if ever you design to keep time true. That you will observe your Leader, not to begin any Note before him, nor stay on any Note after him, for there cannot be greater discords made, then by those that cross one another, by one being behind or before another, which you shall hear none guilty of but Conceited Persons and Bunglers, that delights more to hear themselves sing than any else, and Conceitedness is an Infalible sign of Ignorance.

Here you have your Pauses or Rests which I desire you observe.



There are some few Basses hath this Crotchet,



Tenor Veni Creator



Tenor Te Deum



Tenor Quicunque Vult



Tenor Benedicite



(11)

Bassus Veni Creator.



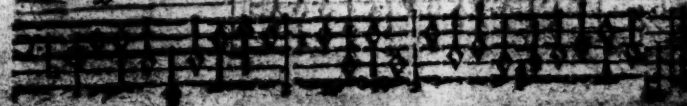
Bassus Te Deum



Bassus Quicumque Vult.



Bassus Benedicite



Tenor Magnificat



Tenor Nunc demittis.



Tenor The Lords Prayer



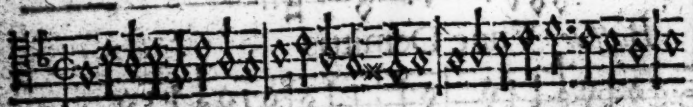
Bassus Magnificat*Bassus* Vunc Demittis*Bassus* The Lords Prayer

(14)

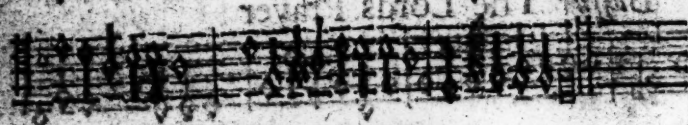
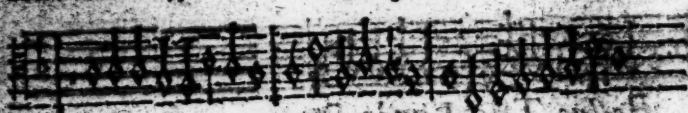
Tenor The Complaint of a Sinner.



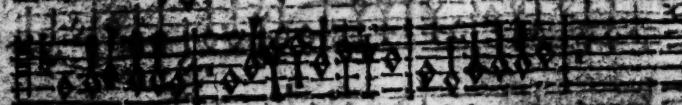
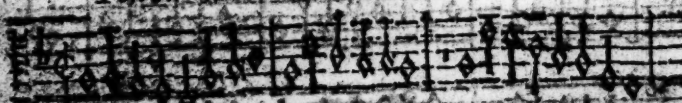
Tenor Beverly Tune.



Tenor First Psalm.



Tenor the third Psalm.



Bassus the Complaint of a Sinner. T



Bassus Beverley



Bassus The first Psalm



Bassus The Third Psalm.



(16)

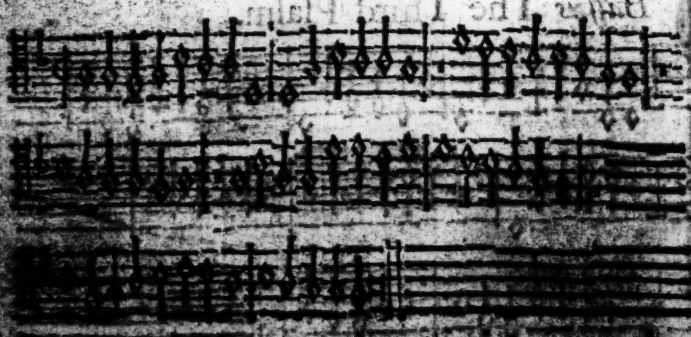
Tenor The sixth Psalm.



Tenor The 14 Psalm.



Tenor The 18 Psalm



(17)

Bassus The sixth Psalm.



Bassus The 14 Psalm.



Bassus The 18 Psalm.



(18)

Tenor The 21 Psalm.



Tenor The 22 Psalm.



Tenor The 25 Psalm.



((19))

Bassus The 21 Psalm.



Bassus The 22 Psalm.



Bassus The 25 Psalm.



(20)

Tenor The 30 Psalm.



Tenor The 34 Psalm.



Tenor The 35 Psalm.



Bassus The 30 Psalm.



Bassus The 34 Psalm.



Bassus The 35 Psalm.



((22))

Tenor The 37. Psalm.



Tenor The 42. Psalm.



Tenor The 44. Psalm.



(23)

Bassus The 37 Psalm.



Bassus The 42 Psalm.



Bassus The 44 Psalm.



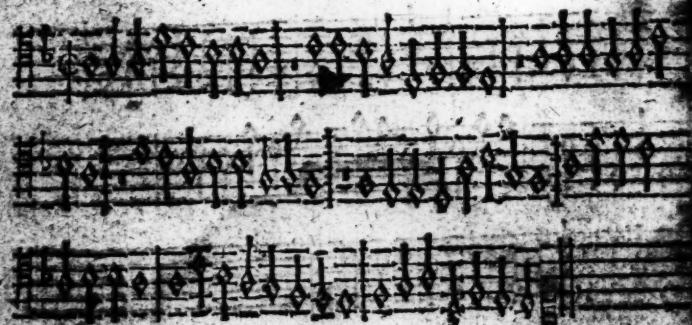
Tenor The 46 Psalm.



Tenor The 50 Psalm.

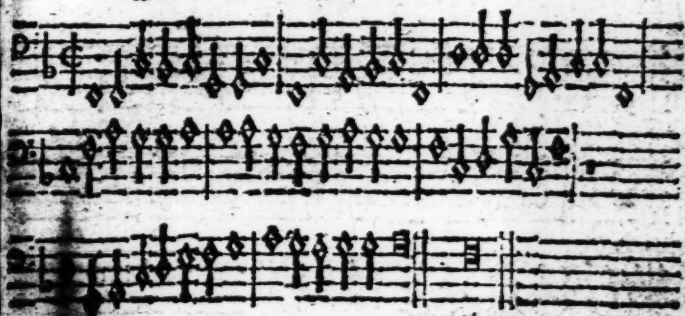


Tenor The 51 Psalm.



(25)

Bassus The 46 Psalm



or thus

Bassus The 50 Psalm



Bassus The 51 Psalm



B

Tenor The 68 Psalm.



Tenor The 71 Psalm.



Tenor The 81 Psalm.



(27)

Bassus The 68 Psalm.



Bassus The 71 Psalm.



Bassus The 81 Psalm.



Tenor The 88 Psalm



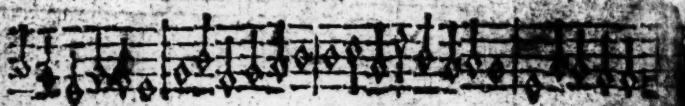
Tenor The 92 Psalm.



Tenor the 95 Psal. *Venite* &c. and *Benedict*



Tenor Bristol. Tune



(29)

Bassus The 88 Psalm.



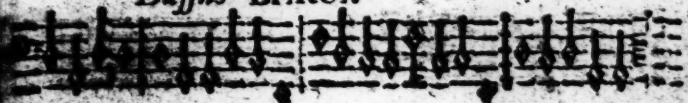
Bassus The 92 Psalm.



Bassus The 95 Psalm. *Venite and Benedicite*



Bassus Bristol.



Tenor The 100 Psalm.

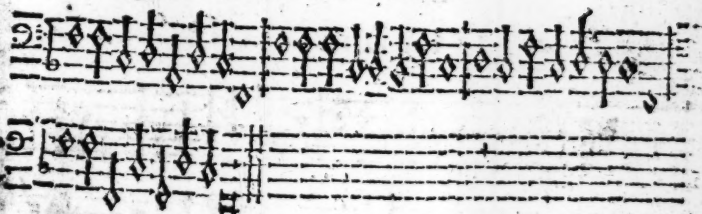


Tenor The 103 Psalm.



Tenor The 104 Psalm.



Bassus The 100 Psalm.*Bassus* The 103 Psalm.*Bassus* The 104 Psalm.

Tenor III Psalm



Tenor III Psalm



(33)

Basso The III Psalm



Basso The I 23 Psalm.



(34)

Tenor The 119 Psalm.



Tenor The 120 Psalm.



Tenor The 121 Psalm.



Tenor The 125 Psalm



(35)

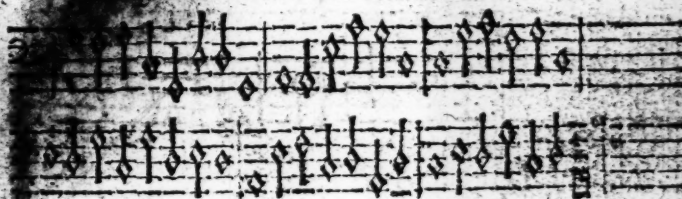
Bassus The 119 Psalm.



Bassus The 120 Psalm.

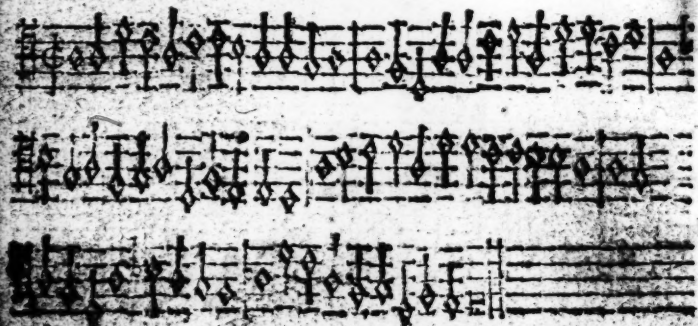


Bassus The 121 Psalm.



Bassus The 125 Psalm.



Tenor The 122 Psalm.*Tenor* The 124 Psalm.*Tenor* The 126 Psalm.

(37)

Bassus The 122 Psalm.



Bassus The 124 Psalm.



Bassus The 126 Psalm.



Tenor The 132 Psalm.



Tenor The 135 Psalm



Tenor The 136 Psalm



Bassus The 132 Psalm*Bassus* The 15 Psalm*Bassus* The 16 Psalm

(40)

Tenor The 137 Psalm



Tenor The 145 Psalm



Tenor The 148 Psalm



(41)

Bassus The 137 Psalm.



Bassus The 145 Psalm



Bassus The 148 Psalm



Tenor, the Ten Commandments*Tenor*, the Lords Prayer the 112 & 127 Ps.*Tenor*, the Lamentation*Tenor* Serva nos Domine

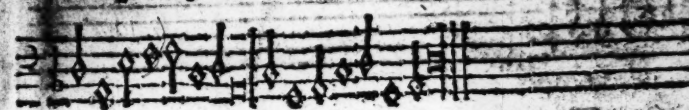
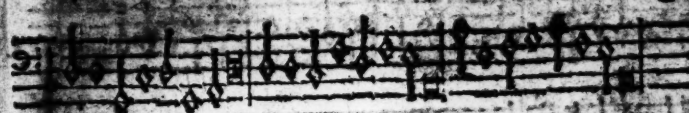
Bassus, the Ten Commandments



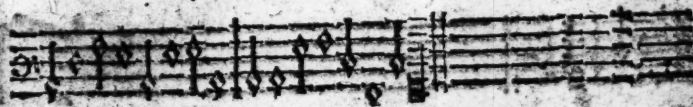
Bassus, the Lords Prayer, & 112 & 127 Psa:

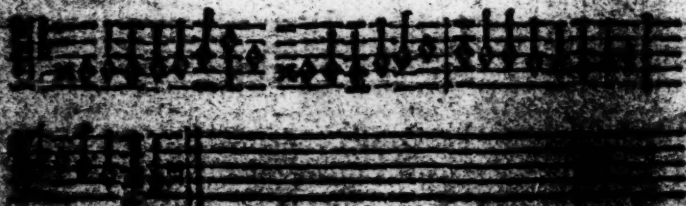


Bassus The Lamentation



Bassus, Serva nos Domine



Tenor, The Isle of Providence, 84 Psalm*Tenor* The Low Dutch, 19th Psalm*Tenor* Windsor The 36 Psalm*Tenor*, Oxford 4th Psalm

Bassus The Isle of Providence.



Bassus Low Dutch



Bassus, Windsor



Bassus, Oxford



Tenor York 23 Psalm



Martyrs the 131 Psalm



Tenor Cambridge short time 131 Psalm



Tenor Cheshire 131 Psalm



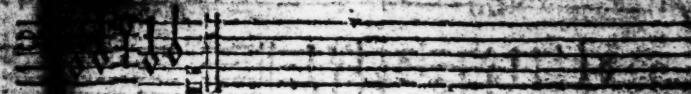
Bassus York 23 Psalm



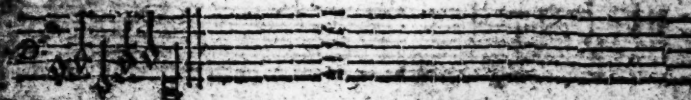
Bassus Martyrs 133 Psalm



Bassus Bridge short time 25 Psalm



Bassus Cheshire 131 Psalm



(48)

Tenor Christ-hospital Psal. 72.



Bassus Christ-Hospital.



Tenor London 150



Bassus London



Tenor St. Marys



17 MAY 1904

MUSIUM

THE
SECOND
BOOK

Containing the *Treble* and
Conter-Tenor ; Carefully
Corrected and Revised,
with a short Instruction
in the first Book.

BY A. BARBER.

Licensed Feb: 14th. 1687. And Entered ac-
cording to Order. Rob: Aldgley

Y O R K,

Printed by John White, for Abraham Barber
Book-Seller; and sold by him at his Shop
in Wakefield, and by J. Penrose in Leeds,
and by Eben Tracy, at the Three Bibles
on London Bridge, London. 1702.

(2)

Treble Veni Creator



Treble Te Deum



Treble Nunc Dimittis



(3)

Contra-tenor Veni Creator



Contra-tenor Te Deum



Contra-tenor Nunc Dimittis



Treble The first Psalm.*Treble* The third Psalm.*Treble* The 6 Psalm

(5)

Contra-tenor. The first Psalm



Contra-tenor The third Psalm



Contra-tenor The 6 Psalm.



(6)

Treble The 14 Psalm



Treble The 18 Psalm



Treble The 21 Psalm



(7)

Contra-tenor The 14 Psalm

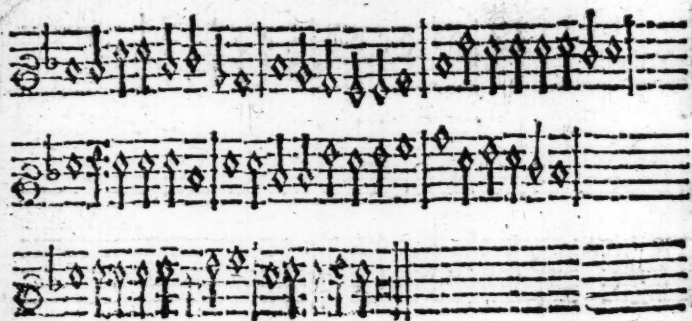


Contra-tenor The 18 Psalm.



Contra-tenor The 21 Psalm



Treble The 22 Psalm.*Treble The 30 Psalm.**Treble The 34 Psalm.*

(9)

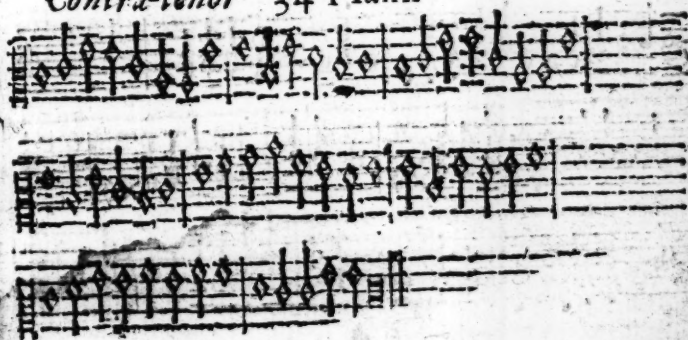
Contra-tenor The 22 Psalm.



Contr-tenor The 30 Psalm



Contra-tenor 34 Psalm



Treble The 44 Psalm.



Treble The 46 Psalm.



Treble The 50 Psalm.



(C II)

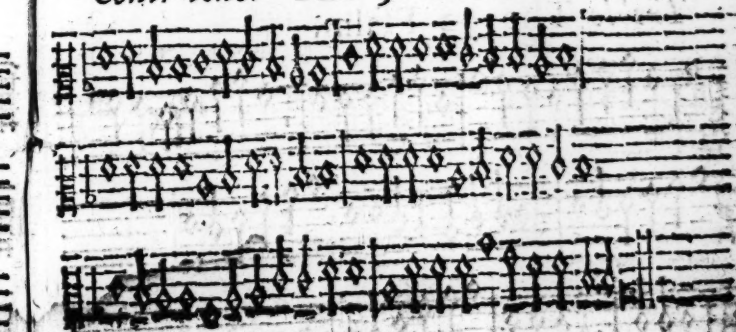
Contra-tenor 44 Psalm



Contra-tenor The 46 Psalm.



Contr-tenor The 50 Psalm



(12)

Treble The 68 Psalm



Treble The 81 Psalm



Treble The 92 Psalm.



(13)

Contra-tenor The 68 Psalm



Contra-tenor The 81 Psalm.



Contra-tenor The 92 Psalm



Treble The 111 Psalm.*Treble* The 113 Psalm.

(15)

Contra-tenor The 111 Psalm.



Contra-tenor The 113 Psalm



(16)

Treble The 119 Psalm



Treble The 120 Psalm



Treble The 121 Psalm



Treble The 124 Psalm



Contra-tenor The 119 Psalm



Contra-tenor The 120 Psalm

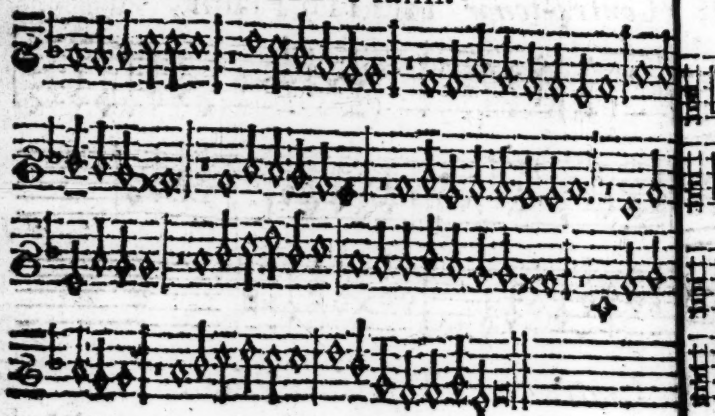


Contra-tenor The 121 Psalm



Contra-tenor The 124 Psalm



Treble The 122 Psalm.*Treble* The 125 Psalm*Treble* The 136 Psalme*Bassus*

(19)

Contra-tenor The 122 Psalm



Contra-tenor The 125 Psalm



Cantra-tenor The 136 Psalm.



Saint Mary



Treble The 137 Psalm



Treble The 148 Psalm



Treble The ten Commands



Treble Lords Prayer 112 & 127 Psa:



Contra-tenor The 137 Psalm*Contra-tenor* The 148 Psalm*Contra-tenor* The ten Commandments*Contra-tenor* Lords Prayer 112 & 127 Psa:

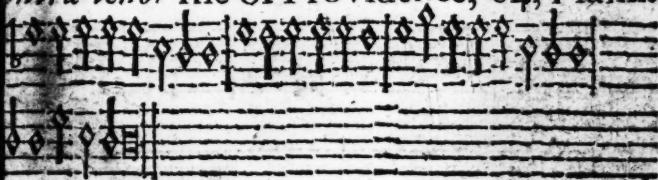
Treble Serva nos Domine*Treb. Isle of Providence, 84. Psalm.**Treble Low Dutch 15. 19, 27, 28, 37. Psalm.**Trebb. Windsor 11, 86, 94, 106. Psalm.**Trebb. York 4, & 23. Psalm.*

(23)

Contra-tenor Serva nos Domine



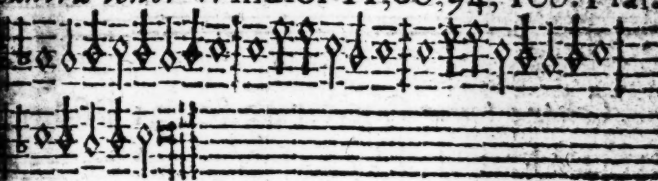
Contra-tenor Isle of Providence, 84, Psalm.



Contra-ts. Low Dutch 15, 19, 27, 28, 27. Pf.



Contra-tenor Windsor 11, 86, 94, 106. Psalm.

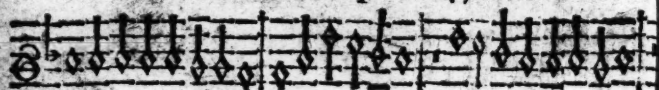


Contra-tenor York 4. 23. Psalm.



(24)

Treble Christ-hospital 47 Psalm



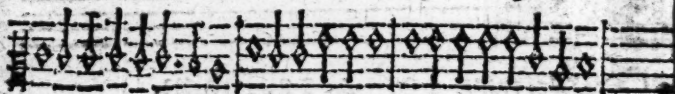
Contra-tenor Christ-Hospital 47 Psalm



Treble Chester 43 & 131 Psalm



Contra-tenor Chester 43 & 131 Psalm



BRITISH MUSEUM
17 MAY 1904
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